

Dixon, M. (2009) *The Lightning Rod Man - An Opera in One Act*.

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Deposited on: 18 November 2010

# The Lightning Rod Man

Martin Dixon & Amy Parker

## The Lightning Rod Man

Martin Dixon &amp; Amy Parker

$\text{♩} = 110$  **Meno mosso**

Flute (Piccolo)

Oboe (Cor Anglais)

Clarinet in B $\flat$

Bass Clarinet in B $\flat$

Bassoon

Horn in F

Trumpet in B $\flat$

Alto Trombone

Piano

Harp 1

Counter Tenor

Tenor

Baritone

$\text{♩} = 110$  **Meno mosso**

Violin I

Violin II

Viola I

Viola II

Violoncello I

Violoncello II

Double Bass

**A**

A tempo

8

Fl. *cresc.* *f* *p*

Ob. *cresc.* *f* *p*

Cl. *cresc.* *f* *p*

B. Cl. *f* *p*

Bsn. *f* *p*

Hns. *f*

Tpts. *f*

A. Tbn. *cresc.* *f*

Pno. *pp dolce* *f* *p dolce*

Hp.

A.

T.

Bar.

**A**

A tempo

Vln. I *ff* *ff* *p*

Vln. II *ff* *ff* *p*

Vla. *ff* *ff* *p*

Vla. *ff* *ff* *p*

Vc. *ff* *ff* *p*

Vc. *ff* *ff* *p*

Db.



17 Piccolo *rall.*  $\text{♩} = 98$

Fl. *pp dolce* *mp*

Ob. *pp dolce* *mp*

Cl. *pp dolce*

B. Cl. *mp*

Bsn. *pp dolce*

Hns. *p* con sord.

Tpts. *p* con sord.

A. Tbn. *p* con sord.

Pno. *mp*

Hp.

A.

T.

Bar.

Vln. I *ff* *rall.*  $\text{♩} = 98$

Vln. II *ff*

Vla. *ff*

Vla. *ff*

Vc. *ff* *pizz.* *f pizz.*

Vc. *ff* *f pizz.*

Db. *f*





37

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*mp*

*f*

*p*

*p*

o-ther dwells con - tent; Let one man stand for the mod-ern, Let one man stand for Myth-

42

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Meno mosso

rall.

A tempo

*f* One trades in Fear! Whilst Faith guards the heart of the oth-er

*sub. mp*

*sub. mp*

*sub. mp*

*sub. mp*

50 *accel.*  $\text{♩} = 94$

Fl. *mf*

Ob.

Cl.

B. Cl.

Bsn. *mf*

Hns.

Tpts.

A. Tbn.

Pno. *mf* *800*

Hp.

A.

T. *3*

Bar.

*accel.*  $\text{♩} = 94$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vla. *p*

Vc. *p*

Vc. *p*

Db.

These Men are thrown to - ge - ther un - der the

57

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Aus - pice of a Storm which fires the strength of their dif - fer - ence. The Cri - sis ar rests the busi - ness of the

con sord.

con sord.

con sord.

*p*

*p*

*p*

*sub p*

*f*

*f*

*f*

*f*

*sub p*

*f*

*sub p*

*f*

*sub p*

*f*

62

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*mf*

*mf*

*mf*

day, They meet they fight they go 3:2 on their way! And yet, I sup - pose they



65 *rall.*

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

stand on com-mon ground: Free Speech! The Rights of Man! *f* Free Trade! Pri- vate

**D**

Vln. I  
 Vln. II  
 Vla.  
 Vla.  
 Vc.  
 Vc.  
 Db.

rall.  
 ♩ = 50  
 f  
 mf  
 f  
 mf  
 f  
 mf  
 f  
 mf

[illegible]

75 **E** ♩=100

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

A - me - ri - ca! A - me - ri - ca!

A - me - ri - ca! A - me - ri - ca!

A - me - ri - ca! A - me - ri - ca!

pizz. #

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

*p* DCBEFGA

**E** ♩=100

82

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

To be - gin our first char - ac - ter. a Man. (I think of him as

The musical score is arranged in a standard orchestral format. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and brass section (Horn, Trumpet, Trombone) are at the top. The keyboard section (Piano, Harpsichord) is in the middle. The string section (Violin I, Violin II, Viola, Violoncello, Double Bass) is at the bottom. The vocal line (Soprano, Tenor, Baritone) is positioned between the harpsichord and the strings. The vocal line includes lyrics: "To be - gin our first char - ac - ter. a Man. (I think of him as". The harpsichord part features a continuous eighth-note pattern in the right hand. The vocal line has a 3:2 ratio marking above a triplet of eighth notes.

87

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*p*

*arco*

*pizz.*

Hen - ry Da - vid Thor-eau, Phil-os-o-pher of peace and quiet and sol-i-tude. )

[illegible]

96  $\text{♩} = 60$

Fl.  $\frac{3}{4}$

Ob.  $\frac{3}{4}$

Cl.  $\frac{3}{4}$

B. Cl.  $\frac{3}{4}$

Bsn.  $\frac{3}{4}$

Hns.  $\frac{3}{4}$

Tpts.  $\frac{3}{4}$

A. Tbn.  $\frac{3}{4}$

Pno.  $\frac{3}{4}$

Hp.  $\frac{3}{4}$

A.  $\frac{3}{4}$

T.  $\frac{3}{4}$

Bar.  $\frac{3}{4}$

Vln. I  $\frac{3}{4}$   $\text{♩} = 60$

Vln. II  $\frac{3}{4}$  *p*

Vla.  $\frac{3}{4}$  *p*

Vla.  $\frac{3}{4}$  *p*

Vc.  $\frac{3}{4}$  *p*

Vc.  $\frac{3}{4}$  *p*

Db.  $\frac{3}{4}$

arco

Hon-est, Sim-ple, Salt of the Earth! Yet Blessed with an un-com-mon ear for Po-et-ry.

105 **G** ♩=52

Fl. *p dolce*

Ob.

Cl. *p dolce*

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno. *p dolce*

Hp.

A. <sup>3</sup> What grand Ir - reg-u- lar

T. Listen....

Bar.

**G** ♩=52

Vln. I *con sord. p dolce*

Vln. II *con sord. p dolce*

Vla. *con sord. p dolce*

Vla. *con sord. p dolce*

Vc. *con sord. p dolce*

Vc. *con sord. p dolce*

Db.



[illegible]

123  $\text{♩} = 66$

Fl.  $mf$

Ob.  $mf$

Cl.  $mf$

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.  $5:4$

Bar.

$\text{♩} = 66$

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

ig-ni-ted by the po-tent storm, His im-ag-in-a - tion ab-tracts a sym-me-tric-al thun - der, mag - nif i-cent

127 **I** ♩ = 78

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

pat - terns, Forms su blime notdan-gernor de-struc-tion. But con flict is near an - ti-ci-pate strife!

senza sord. **I** ♩ = 78

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

131

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

The rain brings trou-ble in the form of a stran - ger, ap-proa - ching like an ar-my on his stead.

The Lightning Rod  
Man knocks - *ad lib.*

**J**

135

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

*p*

*p*

*Ped.*

*^ Ped.*

*^*

Hp.

A.

(To the Lightning Rod Man...)

Who is this, ma-king calls in a time of Thun- der?

(...he does not respond.)

T.

Bar.

**J**

He knocks once  
more - *ad lib.*

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

K

♩=88

142

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

*Broadly*

*f*

A.

Have I the hon our of add-ress-ing the ill-us-tri-ous god Ju-pit-er To nans?

T.

Bar.

(Still no response.)

*mf*

*mf*

*mf*

*ff*

*3*

"Ju-pi-ter To - nans"

K

♩=88

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*quasi-continuo*

*mf*

148

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

God of Thun - der! How cle - ver, how vain. But a refe - rence too ob - lique for this

*mp* *f*

*mp* *f*

*mp* *f*

*mp* *f*

152

Fl. *mf*

Ob.

Cl. *mf*

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T. *stu - pid sales- man. Make your wit strike him twice!*

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

6/16

2/4

4/4



**L** ♩=68 slower than before, ad lib.

157

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

**L** ♩=68 slower than before, ad lib.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Have I the hon our of add - ress-ing the il - lus tri-ous god Ju-pit-er To nans? Pray be seat- ed?

(He does not respond)

(Presents a chair. LRM does not move...)

163

**M**  $\text{♩} = 110$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

*f* Sir, I so-lemn-ly warn you Stand with me here! I warn you sir, quit the hearth!

**M**  $\text{♩} = 110$

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

168  $\text{♩} = 70$   $\text{♩} = 110$

Fl. *p*

Ob. *p*

Cl. *p*

B. Cl. *p*

Bsn. *p*

Hns. *p*

Tpts. *fp*

A. Tbn. *p* *mp* *3*

Pno.

Hp.

A. *3* Mis-ter Ju pi-ter, I stand ve-ry well here.

T.

Bar. *3*

Vln. I  $\text{♩} = 70$   $\text{♩} = 110$  In a tem-pest such as this, You stand in dan-ger *fp* *fp* *fp*

Vln. II *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vla. *fp* *fp* *fp*

Vc. *fp* *fp* *fp* *3*

Vc. *arco* *fp* *fp* *fp* *3*

Db.

173

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Mis-ter Ju-pit er

by the fire - place\_ For hea-ven's sake\_ quit the hearth! I con-jure, I com-mand you!

178

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*cresc.*

*cresc.*

*cresc.*

*solo - (with a certain freedom)*

*f*

*cresc.*

do not com-mand me in my own house!

Call me not by that pa - gan name. You are pro-fane in this

N

molto rall.

Meno mosso

182

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

time of Terr - or!

con sord.

con sord. *p*

con sord.

*p*

Sir, if you seek shel-ter from the

N

molto rall.

Meno mosso

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

arco *p*

186 **Più mosso**

Fl. *mf* *pp*

Ob. *mf* *pp*

Cl. *mf* *pp*

B. Cl. *pp*

Bsn. *mf* *pp*

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A. storm you are wel- come, But if you come on busi- ness, op - en it forth- with! *ad lib.* Who are you?

T. *ad lib.* I wish I knew!

Bar.

**Più mosso**

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

192 **O**  $\text{♩} = 48$  **Slower**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns. *senza sord.* *mp*

Tpts. *senza sord.* *mp*

A. Tbn. *senza sord.* *mp*

Pno.

Hp.

A.

T.

Bar. *(Slowly and Impressively)*

**O**  $\text{♩} = 48$  **Slower**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vla. *mf*

Vc. *mf*

Vc. *mf*

Db.

*f* I am a deal-er in Light-ning Rods. This is my spe-ci-men! Mine is the on - ly





206 [Piccolo]

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p*

B. Cl. *f*

Bsn. *p*

Hns.

Tpts. *cresc.*

A. Tbn.

Pno. *f*

Hp.

A. A ve ry fine rod I dare say. But first let me close yon - der shut ters... I will bar up.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db. *pizz.*

211

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Are you Mad? Yon Ir-on bar is a swift con-duct-or. De-sist!

216 [Piccolo]

Fl. *mf*

Ob. *mf*

Cl. *mf*

B. Cl.

Bsn. *mf*

Hns.

Tpts.

A. Tbn.

Pno. *f*

Hp.

A. Then let me call my boy to bring me a woo den bar. Pray— touch the bell-pull there....

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

220 **Meno mosso**  $\text{♩} = 90$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Are you fran - tic?... Sound ad - vice!

Are you fran - tic?... Ne - ver touch a bell-wire in a thun - der storm.

**Meno mosso**  $\text{♩} = 90$

**Q** Grave  $\text{♩} = 46$  (*quasi-blues*)

227

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

**Q** Grave  $\text{♩} = 46$  (*quasi-blues*)

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Is there an-y part of my house I may touch?

Dur-ing thun - der storms I a - void pine trees, High

*mf*

*p*

*legato*

*pizz.*

*pizz.*

232

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

— hou— ses— lone-ly barns, up - land pas tures, run-ning wa-ter, flocks of catt - le. But of all things,

*p*

*mf*

3

3

5:4

3

236 **R** **Più mosso**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

**R** **Più mosso**

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.



246

**S**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

**S** *Hymn-like*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

dul-gen-ces from di-vine or-din - a - tions? False ne-go-ti-a - tor a-way! The days of our lives are

259 [Flute]

Fl. *mp*

Ob.

Cl. *p*

B. Cl. *p*

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A. num bered... In thun der... as in sun shine I stand at ease in the hands of my God...

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

270 **T**  $\text{♩} = 100$

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

*p*

*p*

Is this the end?

{to the Man...}

Tell me man...

278

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

should I side with you? Yet I can-not mus-ter the same faith that the

*p*

*p*

286

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

De - i - ty will not make war on Man's Earth! Should I then co wer with you ? But...

*f* *3*

[illegible]



**Meno mosso**  $\text{♩} = 80$  **molto accel.** **V**  $\text{♩} = 80$

305

Fl. *cresc.*

Ob. *cresc.*

Cl. *cresc.*

B. Cl. *cresc.*

Bsn. *cresc.*

Hns. *cresc.*

Tpts. *cresc.*

A. Tbn. *cresc.*

Pno.

Hp.

The Man and the  
Lightning Rod Man  
Converse in silence  
for a few moments.

A. *3:2* *3:2*

T. *3:2* *3:2*

Bar. *3:2* *3:2*

We put it to

We put it to

**Meno mosso**  $\text{♩} = 80$  **molto accel.** **V**  $\text{♩} = 80$  *Molto legato. Senza espressione.*

Vln. I *cresc.* *p*

Vln. II *cresc.* *p*

Vla. *cresc.* *p*

Vla. *cresc.* *p*

Vc. *cresc.*

Vc. *cresc.*

Db.



W

314

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

you — that there are three — ways out: One, Side with him. Put your faith in

you — that there are three — ways out: One,

W

322

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

tech-nol - o - gy— the fut-ture is his. E - ven-tu-al-ly my God will die. my words will be as— ash.

X

328

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Go to him.

Lead a sim-ple life. Burn with the sun, let the moon trans\_\_

X

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

336

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Y

Three, or know that we are fic - tion. A

fig-ure you pale as one dead in the ground. Three, or know that we are fic - tion. A

Y

343

**Z**

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

con sord.

*p*

*ff*

*pizz.*

Fab - ri - ca - tion. We strut our hour u-pon the stage, we sig - ni - fy no - thing. Let this — di - lem - ma, Stand

Fab - ri - ca - tion. We strut our hour u-pon the stage, we sig - ni - fy no - thing. Let this — di - lem - ma, Stand

**Z**

[illegible]

359

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

buy, when will I know? when will I know?

363

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hns.

Tpts.

A. Tbn.

Pno.

Hp.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vla.

Vc.

Vc.

Db.

Know? When will I? Will I know? when I know will I?\_\_\_\_\_